

# ONE FRAME LIFE LUCIANA LAMOTHE 22.10 23.12.2022

Vernissage le 22 octobre à partir de 15h



**GALERIE ALBERTA PANE**

47 Rue de Montmorency, 75003 Paris FR, Open mardi → samedi, 11H → 19H et sur RDV, [albertapane.com](http://albertapane.com)

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## ONE FRAME LIFE

LUCIANA LAMOTHE

October 22, 2022

December 23, 2022

47 rue de Montmorency - 75003 Paris

Luciana Lamothe's new solo show at the Alberta Pane Gallery aims to take us out of the exhibition space, or maybe its attempt is just the opposite: to make us cross its threshold.

The works in *One Frame Life* can be seen as doors or portals, linking our inner space to the public one.

Luciana Lamothe's pieces invite us to re-inhabit the surrounding space, after two years of forced distancing, of denied kisses, hugs, handshakes, as well as social life, and protests for the rights of our bodies and of those of others: conflicts with the police, cruel repressions, protesters running through the city; the door of a building that, once opened, becomes a hiding place, a red light that reaches the eyes closed tight by the hands, shielding the head from the blows of the boots...

Luciana Lamothe's inspiration develops both from working in the studio and from the public space. When she gets bored or loses creativity, the artist goes out into the streets to compare the logic of art to reality to see if it holds up, if the ideas are valuable, if the means of expression are efficient.

Today, public space is becoming increasingly unfit for any intervention, because it is now mainly considered as a transition space from one store to another, from one production space to another... Why should one sit? Read? Share a meal or a conversation? There are places where you can pay for that. The free public space will soon become a memory, and that's why Luciana's actions inside it acquire an almost vandalic nature, by the simple fact of wanting to consider it and to use it differently.

In the three self-portraits presented in the exhibition, the artist photographs herself over puddles of dirty water. Here, the image is captured in the energy of a single step, elusive enough not to worry other passers-by, but precise enough to capture a recognizable silhouette in the puddle's putrid water and in its quiet ecosystem - a cigarette butt, a yellowed leaf, a piece of paper. One cannot help but think of Caravaggio's *Narcissus* (1598-99), or the royal couple of the *Meninas* (1656) of Velázquez: ghostly figures appearing in the image to remind us of our own vanity, such as our reflection projected everywhere - in stores windows, subway trains, cell phone screens, and restaurants mirrors. A too energetic step in the puddle and we disappear!

The small sculptures (*A dentro*, 2022) refer to a threshold too, that of the resistance of the metal, which composes them, pushed to the maximum of its capacity to become a sort of lace or edge with fragile facets which prevent their original use. One would not think of reaching out to grab these handles, since the pleasure of contemplating these delicate objects distract us from the impulse to enter, to continue this productive journey in our day, from one space to another. The artist brings together modern steel and ancient bronze, which both share the same coquetry in the precision of their motifs, one tarnished and the other, on the contrary, restored to its former splendor. Other reflective surfaces than those of metal, daily and discreet witnesses of scenes like Van Eyck's *Arnolfini* (1434), in the intimacy of our homes, in the coldness of our offices or in the indifference of the so-called shared spaces.

To glimpse the last work in the exhibition, the video *One Frame Life* (2022), you have to be persistent and to click on "play" again and again because it consists of a single image. In order to understand this image, I had to think back to an earlier series by the artist, ENCD (2013), where Luciana Lamothe photographed people in the public space, while her fingers were blocking the lens: the result is completely abstract, a red slit tearing through the black background of the image. The reference to the interior of the body is clear and it reminds us of the experience of birth, that threshold of no return. *One Frame Life* is then a walk that invites us to consider the limits of bodies and spaces as permeable and subjective and to eventually be crossed. Taking the risk to do that is an individual decision.

Dorothee Dupuis  
September 2022

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## ONE FRAME LIFE

LUCIANA LAMOTHE  
WITH A TEXT BY DOROTHÉE DUPUIS

October 22, 2022

December 23, 2022

47 rue de Montmorency - 75003 Paris

**Opening: Saturday, October 22, from 4pm**

Opening times: Tue - Sat, 11am - 7pm

Alberta Pane Gallery is pleased to present Luciana Lamothe's fourth solo exhibition at the Paris venue.

Luciana Lamothe's work is mainly sculptural. Her large-scale participative installations take both the materials they are made of, and the sensations of the people, who walk through them, to their utmost limit.

In her sculptures, the artist challenges the strength, ductility, flexibility and hardness of wood and metal. She explores their maximum potential, to prove how the breadth of a transformation process can lead to a new presentation of the material itself. She often exposes materials to transformations that result in the weakening of the structures, revealing fragility and lightness as opposed to their defining strength.

Photography, drawing, performance and video are also part of her practice. In the new exhibition *One Frame Life*, Luciana Lamothe highlights the connections between her sculptures, videos and photographs, by exploring the minimal and maximal potentialities of each medium. The artist is inspired by the fleetingness of time and the fragility of the materials, as well as by those constraints that affect the urbanised body.

Luciana Lamothe takes the elements she uses to their extreme limits, modifying and reversing their initial use; in her sculptures, for example, the primary function of a door handle is lost, once cuts and burns make it formally useless. In the daytime photographs on show, the shots of the artist's reflections on polluted urban waters disappear. Instead, an opaque image that subverts the idea of self-portrait arises. Finally, in her videos the use of the frame as a minimal unit of audiovisual recording reduces the movement and visibility of the image. Thus, the body becomes central, through absence, glare or opacity.

The exhibition is accompanied by a text by Dorothée Dupuis\*

\*Dorothée Dupuis is a curator, art critic and editor of contemporary art based in Mexico City. After founding *Terremoto* magazine in 2013, she develops the publishing house *Temblores Publicaciones*, also located in Mexico. Her practice focuses on the intersection between art and politics seen from transfeminist, post-Marxist, decolonial and anti-racist perspectives. Before moving to Mexico in 2012, she was the director of the contemporary art and residency centre *Triangle-Astérides* in Marseille from 2007 to 2012, and assistant curator at the Centre Pompidou from 2005 to 2007. She is currently resident (2022-2023) at Villa Medici in Rome.

## Luciana Lamothe

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Born in 1975 in Mercedes, Argentina  
Lives and works in Buenos Aires, Argentina

Luciana Lamothe's work has been presented in Argentina and internationally (Brazil, United States, Spain, France, Italy, etc.) at Museu da Mare (*Art en Loco*, 2010) in Sao Paulo, De Appel art centre in Amsterdam (*Fluiten in het Donker*, 2011), MACRO in Rosario, Argentina (*Sabotage*, 2011), La Maison Rouge in Paris (*My Buenos Aires*, 2015), the Art Basel Cities public art programme in Buenos Aires (*Rayuela*, 2018) curated by Cecilia Alemani: Meridians section at Art Basel Miami curated by Magalí Arriola (2019) among others.

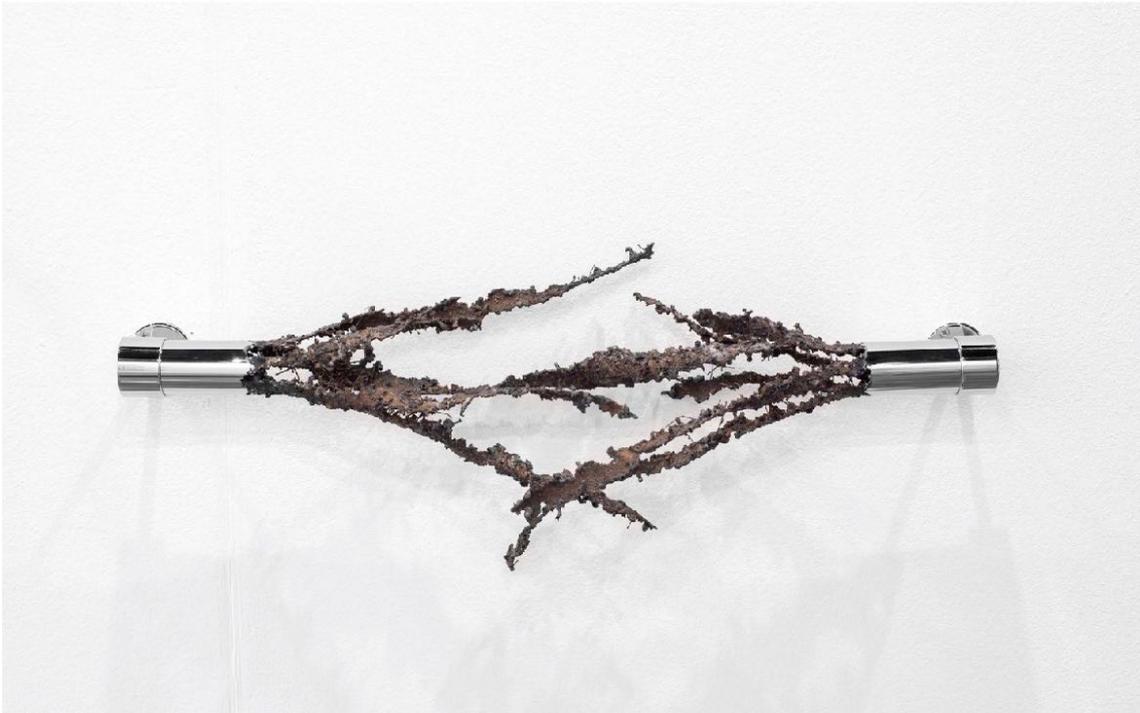
Recent solo exhibitions include *Fricciones* at Ruth Benzacar Gallery, Buenos Aires, Argentina (2022), *Puedo vivir bajo tierra* at El Dije in Mexico (2021), *I'm burning here*, at Steve Turner Gallery, Los Angeles (2019) and *Mutation* at Alberta Pane Gallery, Paris (2018).

She has participated in the 3rd Montevideo Biennial in 2016, the 11th Lyon Biennial in 2011, and the 5th Berlin Biennial in 2008.

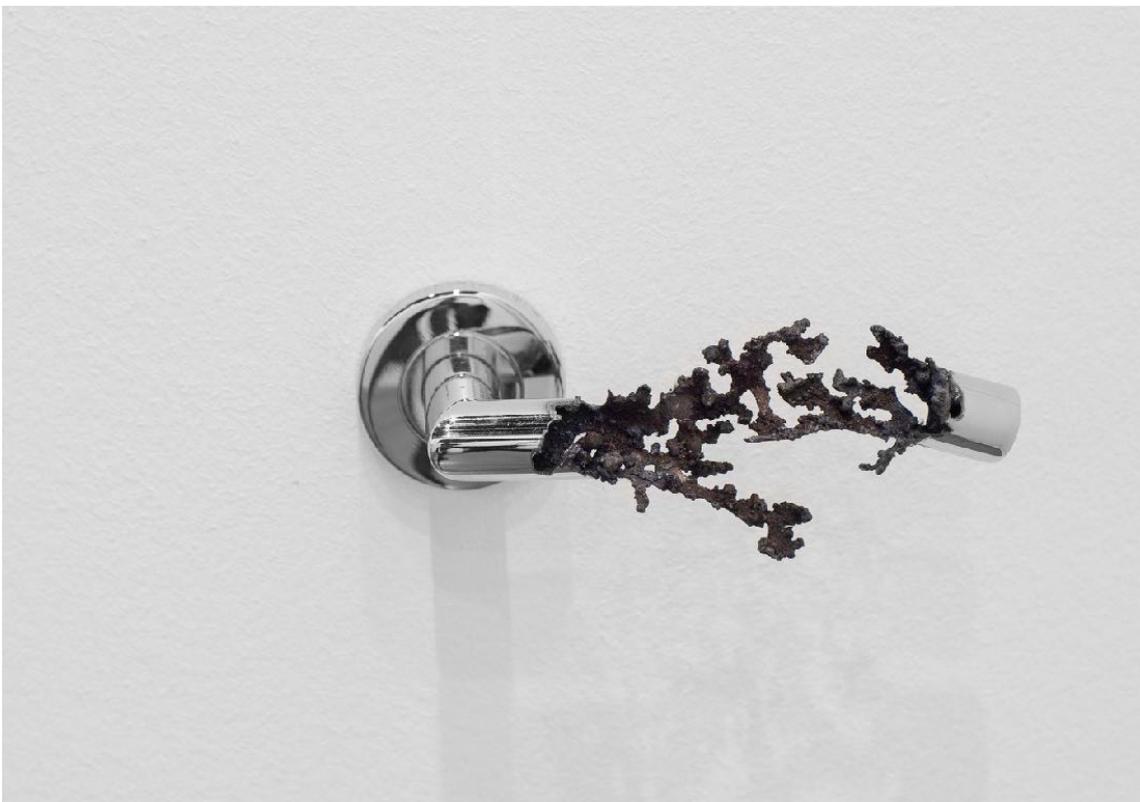
In addition to multiple residencies in Argentina, Luciana Lamothe has been part of the Factory residency in Lyon in 2022, Atelier Ni in Marseille in 2021, and MANA Wynwood in the United States in 2016. She was also awarded the Kuitca Scholarship from Torcuato Di Tella University in Buenos Aires in 2011. She has been part of de Skowhegan, Maine, USA in 2011.

In 2019, she was awarded the Pollock-Krasner Foundation Artist Fellowship in New York and the Art Dubai residency programme at UEA. In 2011, she was awarded the Lichter Art Award in Frankfurt, Germany.

Her work is part of public and private collections such as Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela; Fundación Itaú Cultural, Buenos Aires; Museo Arte Contemporáneo de la Provincia de Buenos Aires (MAR); Museo de Arte Contemporáneo de Rosario (Castagnino+MACRO), Santa Fe; Museo de Arte Moderno de Buenos Aires (MAMBA); Museum of Fine Arts (MFA), Texas and 21C Museum Hotels, Kentucky, among others.



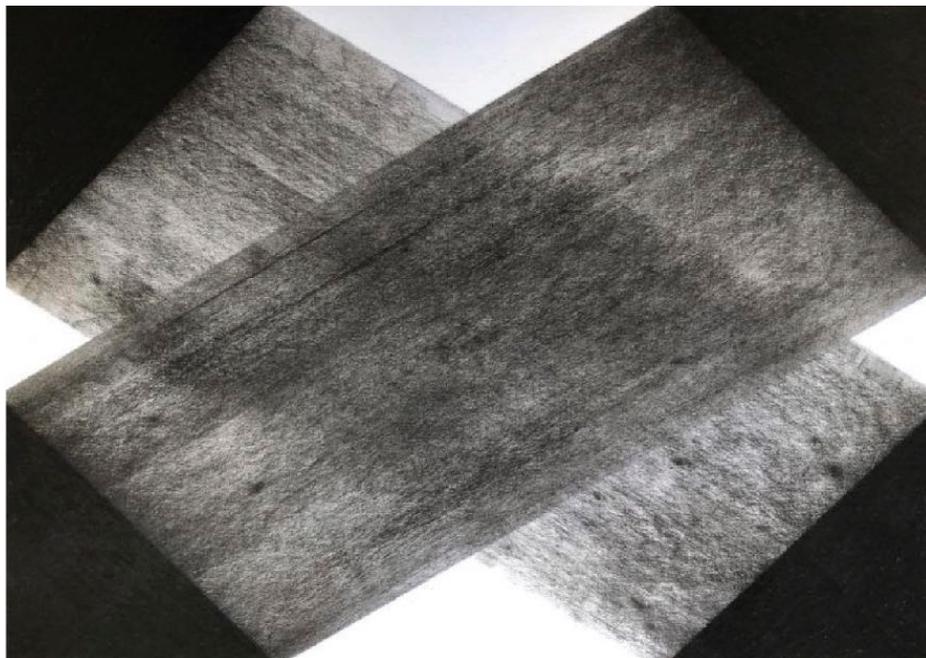
*Puente*, 2021, burned stainless steel railing, variable dimensions.  
Exhibition view: Ruth Benzacar Gallery's booth at arteBA, Buenos Aires, Argentina.



*Adentro*, 2021, burned stainless steel door handle, variable dimensions.  
Exhibition view: Ruth Benzacar Gallery's booth at arteBA, Buenos Aires, Argentina.



*Desert Shadows*, 2019, archival pigment print on Bamboo paper, variable dimensions.



*Untitled*, 2020, charcoal on paper, variable dimensions.



Exhibition view: *Mutation*, 2018, Alberta Pane Gallery, Paris, France.



Exhibition view: *I'm burning here*, 2019, Steve Turner Gallery, Los Angeles, USA.



*Plan*, 2012, phenolic boards, pipes, scaffolding clamps, brackets, notebook, variable dimensions.  
Exhibition view: *Une terrible beauté est née*, 11th Lyon Biennial, Lyon, France.



*Metasbilad*, 2015, phenolic boards, pipes and scaffolding clamps, variable dimensions.  
Exhibition view: *My Buenos Aires*, La Maison Rouge - Fondation Antoine de Galbert, Paris, France.



*Starting Zone*, 2018, phenolic boards, pipes and scaffolding clamps, variable dimensions.  
Exhibition view: *Art Basel Cities Public Program*, Buenos Aires, Argentina.



*Repetición x Quiebre*, 2021, broken and bent wooden braces, variable dimensions.  
Exhibition view: *Fantasías plebeyas*, BIENALSUR, Museo de Arte Decorativo, Buenos Aires, Argentina.  
Ph. Fernando Schapochnik.